

PC2102&1  
WASSCE 2017  
LITERATURE-IN-  
ENGLISH 2 & 1  
Prose and Objective  
2¼ hours

2&1

Name.....

Index Number.....

THE WEST AFRICAN EXAMINATIONS COUNCIL

West African Senior School Certificate Examination  
for Private Candidates

PC 2017

LITERATURE-IN-ENGLISH 2 & 1

2¼ hours

Do **not** open this booklet until you are told to do so. While you are waiting, read and observe the following instructions. Write your **name** and **index number** in **ink** in the spaces provided above.

This booklet consists of **two** papers. Answer Paper 2 which comes first, in your answer booklet and Paper 1 on your Objective Test answer sheet. Paper 2 will last 1¼ hours after which the answer booklet will be collected. Do **not** start Paper 1 until you are told to do so. Paper 1 will last 1 hour.

## PROSE

Answer **two** questions in all; **one** question from **each** section.

SECTION A  
AFRICAN PROSE

Answer **one** question only from this section.

DARKO, AMMA: *Faceless*

1. Examine the role of *superstition* in the novel.
2. Consider Kpakpo as a villain in the novel.

ADEBOWALE, BAYO: *Lonely Days*

3. Comment on the significance of Alani in the novel.
4. Justify the view that Kufi tradition does not treat widows humanely.

SECTION B  
NON-AFRICAN PROSE

Answer **one** question only from this section.

WRIGHT, RICHARD: *Native Son*

5. To what extent can we say that Bigger Thomas is a violent individual in the novel?
6. Examine the power of the mass media in fostering racism in the novel.

WALPOLE, HORACE: *The Castle of Otranto*

7. Discuss **three** tragic incidents in the novel.
8. Consider the role of Hippolita in the novel.

**END OF ESSAY TEST**

Answer **all** the questions.

Each question is followed by four options lettered A to D. Find the **correct** option for **each** question and shade in **pencil** on your answer sheet, the answer space which bears the same letter as the option you have chosen. Give only **one** answer to **each** question. An example is given below.

“All the world’s a stage” is an example of

- A. metaphor.
- B. paradox.
- C. allusion.
- D. personification.

The correct answer is metaphor, which is lettered A, and therefore answer space A would be shaded.

A     B     C     D     E

Think carefully before you shade the answer spaces; erase completely any answers you wish to change.

Do all rough work on this question paper.

Now answer **all** the following questions:

#### SECTION A

Answer **all** the questions in this section.

#### PART I

#### GENERAL KNOWLEDGE OF LITERATURE

1. The dominant feature of drama is
  - A. dance.
  - B. dialogue.
  - C. narration.
  - D. music.
2. The ..... opposes the **main** character in a play.
  - A. clown
  - B. hero
  - C. chorus
  - D. antagonist
3. A play combining elements of tragedy and comedy is a
  - A. melodrama.
  - B. farce.
  - C. tragi-comedy.
  - D. satire.
4. *War breeds peace* is an example of
  - A. paradox.
  - B. sarcasm.
  - C. hyperbole.
  - D. alliteration.

5. A song that laments the death of a person is known as
- ode.
  - dirge.
  - lyric.
  - epic.
6. *You are the salt of my life* illustrates
- simile.
  - irony.
  - metaphor.
  - personification.
7. An eight-line stanza is
- a sonnet.
  - a quatrain.
  - an octave.
  - a sestet.
8. A speech at the end of a play is known as
- soliloquy.
  - aside.
  - epilogue.
  - prologue.
9. A literary work in which ideas are presented as characters is called
- allegory.
  - lampoon.
  - parable.
  - anecdote.
10. The literary genre that predominantly uses narration is
- drama.
  - poetry.
  - folklore.
  - prose.

Read the extract and answer questions 11 to 15.

See her caught in the throb of a drum  
Tippling from hide-brimmed stem  
Down lineal veins to ancestral core  
Opening out in her supple tan  
Limbs like fresh foliage in the sun,  
See how entangled in the magic  
Maze of music ...

11. The dominant image in the extract is
- daybreak.
  - war.
  - athletics.
  - dance.

12. ... *throb of a drum* illustrates
- A. simile.
  - B. alliteration.
  - C. metaphor.
  - D. refrain.
13. The mood of the extract is one of
- A. anger.
  - B. gaiety.
  - C. melancholy.
  - D. hope.
14. The dominant literary device in lines 1 to 4 is
- A. parallelism.
  - B. paradox.
  - C. euphemism.
  - D. enjambment.
15. *Limbs like fresh foliage* exemplifies
- A. synecdoche.
  - B. irony.
  - C. simile.
  - D. onomatopoeia.
16. A writer uses ..... to create anxiety and expectation in the reader.
- A. fear
  - B. suspense
  - C. catharsis
  - D. irony
17. *Mend your soul before the sole* is
- A. pun.
  - B. litotes.
  - C. bathos.
  - D. allusion.
18. *A snake hisses* illustrates
- A. alliteration.
  - B. onomatopoeia.
  - C. pathos.
  - D. anastrophe.
19. A pause within a line of poetry is
- A. stress.
  - B. zeugma.
  - C. foot.
  - D. caesura.
20. One of the following options is **not** a type of drama:
- A. Cast
  - B. Farce
  - C. Tragedy
  - D. Comedy

Read the passage and answer Questions 21 to 25.

The house was left; the house was deserted. It was left like a shell on a sand hill to fill with dry salt grains now that life had left it. The long night seemed to have set in: the trifling airs, nibbling, the clammy breaths, fumbling, seemed to have triumphed. The saucepan had rusted and the mat decayed. Toads had nosed their way in. Idly, aimlessly, the swaying straw shawl swung to and fro. A thistle thrust itself between the tiles in the larder. The swallows nested in the drawing room; the floor was strewn with straw; rats carried off this and that to gnaw behind the wainscots. Tortoiseshell butterflies burst from the chrysalis and pattered their life out on the window pane. And the gentle tapping of a weed at the window became a drumming from sturdy trees.

21. The passage creates an atmosphere of
- A. despair.
  - B. enchantment.
  - C. cosiness.
  - D. desolation.
22. ... *like a shell on a sand hill* is an example of
- A. metaphor.
  - B. simile.
  - C. euphemism.
  - D. synecdoche.
23. The passage appeals predominantly to the sense of
- A. taste.
  - B. hearing.
  - C. sight.
  - D. smell.
24. ... *the gentle tapping of a weed at the window* illustrates
- A. metonymy.
  - B. allegory.
  - C. personification.
  - D. satire.
25. ... *swaying straw shawl swung* exemplifies
- A. alliteration.
  - B. rhyme.
  - C. allusion.
  - D. epithet.



Read the poem and answer Questions 26 to 30.

Cats, no less liquid than their shadows,  
Offer no angles to the wind.  
They slip, diminished, neat, through loopholes  
Less than themselves; will not be pinned

To rules of routes for journeys; counter  
Attack with non-resistance; twist  
Enticing through the curving fingers  
And leave an angered, empty fist.

They wait, obsequious as darkness  
Quick to retire, quick to return;  
Admit no aim or ethics; flatter  
With reservations; will not learn

To answer to their names; are seldom  
Truly owned till shot and skinned.  
Cats, no less liquid than their shadows,  
Offer no angles to the wind.

26. Line 3 suggests the ..... of cats.
- ridiculous nature
  - playfulness
  - evasiveness
  - gloomy mood
27. ... *obsequious as darkness* illustrates
- alliteration.
  - simile.
  - pun.
  - hyperbole.
28. The rhyme scheme of the first stanza is
- aabb.
  - abca.
  - abba.
  - abcb.
29. ... *angered, empty fist* is an example of
- transferred epithet.
  - apostrophe.
  - simile.
  - comic relief.
30. The first **two** lines of stanza one and the last **two** lines of stanza four exemplify
- contrast.
  - oxymoron.
  - repetition.
  - flashback.

## SECTION B

Answer all the questions in this section.

WILLIAM SHAKESPEARE: *Othello*

Read the extract and answer Questions 31 to 35.

Speaker:                   A maiden never bold,  
 Of spirit so still and quiet that her motion  
 Blushed at herself; and she, in spite of nature,  
 Of years, of country, credit, everything  
To fall in love with what she feared to look on!  
 It is a judgement maimed and most imperfect  
 That will confess perfection so could err  
 Against all rules of nature ...  
 (Act I, Scene Three, lines 95 - 102)

31. The speaker is  
 A. Othello.  
 B. Iago.  
 C. Montano.  
 D. Brabantio.
32. *Maiden* in the extract refers to  
 A. Bianca.  
 B. Emilia.  
 C. Desdemona.  
 D. an attendant.
33. The speaker is in a state of  
 A. disbelief.  
 B. joy.  
 C. anger.  
 D. admiration.
34. The underlined expression alludes to  
 A. Bianca's loyalty.  
 B. Brabantio's anger.  
 C. Othello's colour.  
 D. Iago's treachery.
35. The speaker is complaining to  
 A. Othello about Cassio.  
 B. Duke about Othello.  
 C. Iago about Desdemona.  
 D. Brabantio about Othello.



Read the extract and answer Questions 36 to 40.

Othello: Your napkin is too little.  
Let *it* alone. Come, I'll go in with you.  
Desdemona: I am very sorry that you are not well.  
Emilia: I am glad I have found this napkin;  
This was her first remembrance from the Moor.  
(Act III, Scene Three, lines 286 - 290)

36. Othello has  
A. a toothache.  
B. a stomachache.  
C. pain in his neck.  
D. pain in his forehead.
37. *It* in the extract refers to  
A. Othello's ailment.  
B. Desdemona's napkin.  
C. Emilia's remembrance.  
D. Desdemona's concern.
38. Desdemona has suggested ..... as cure for Othello's ailment.  
A. herbs and syrups  
B. tying Othello's head  
C. vigorous exercise  
D. loosening Othello's belt
39. Desdemona and Othello are going to  
A. visit Brabantio.  
B. dinner.  
C. bed.  
D. inspect the servants.
40. Emilia will  
A. keep the napkin for herself.  
B. sell the napkin.  
C. give the napkin to Iago.  
D. send the napkin to Cassio.

Read the extract and answer Questions 41 to 45.

Speaker : 'Tis he. O brave Iago, honest and just,  
That hast such noble sense of thy friend's wrong!  
Thou teachest me. Minion, your dear lies dead,  
And your unblest fate hies. Strumpet, I come.  
Forth of my heart those charms, thine eyes, are blotted.  
Thy bed, lust-stained, shall with lust's blood be spotted.  
(Act V, Scene One, lines 31- 36)

41. The speaker is  
A. Roderigo.  
B. Cassio.  
C. Othello.  
D. Brabantio.

42. What has just happened is that  
 A. Iago has killed Cassio.  
 B. Brabantio has attacked Othello.  
 C. Roderigo and Cassio have fought.  
 D. Cassio has wounded Lodovico.
43. The underlined statement is  
 A. ironical.  
 B. satirical.  
 C. humorous.  
 D. euphemistic.
44. The speaker has been led to believe that  
 A. Brabantio has killed Othello.  
 B. Iago has killed Cassio.  
 C. Roderigo has killed Cassio.  
 D. Othello has killed Cassio.
45. The last line of the extract is a threat to  
 A. avenge Cassio's death.  
 B. kill Desdemona.  
 C. punish the Cypriots.  
 D. banish Iago.

Read the extract and answer questions 46 to 50.

Roderigo: Every day thou daff'st me with some device ... and rather, as it seems to me now, keep'st from me all conveniency than suppliest me with the least advantage of hope. I will indeed no longer endure it; nor am I yet persuaded to put up in peace what already I have foolishly suffered.

(Act IV, Scene Two, Lines 173 - 178)

46. Roderigo is speaking to  
 A. Cassio.  
 B. Othello.  
 C. Iago.  
 D. Gratiano.
47. Roderigo has discovered that the addressee is  
 A. in love with Desdemona.  
 B. making him false promises.  
 C. protecting their common interests.  
 D. loyal and trustworthy.
48. The speaker *foolishly suffered*  
 A. deception.  
 B. deprivation.  
 C. humiliation.  
 D. rejection.
49. The tone of the extract is one of  
 A. regret.  
 B. condemnation.  
 C. resignation.  
 D. anger.
50. The underlined expression means you  
 A. restore my hope.  
 B. shower me with gifts.  
 C. give me excuses.  
 D. refuse to see me.